

THE *Hollywood* REPORTER

THR.COM/AFM

AFM

DAILY
No 1

NOVEMBER
5, 2014



MALTA FILM COMMISSION
www.maltafilmcommission.com

MALTA

WHERE STORIES ARE TOLD

27%^{UP TO}

CASH REBATE

Subject to State Aid approval



THERE ARE MONSTERS

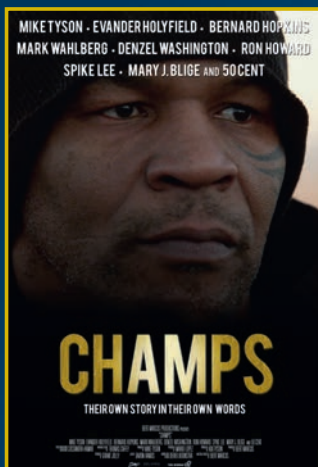
Directed by Jay Dahl

Cast Kristin Langille, Guy Germain, Matthew Amyotte, Jason Daley

The world is being taken over by monsters...and they look just like us.

SATURDAY NOVEMBER 8 | 5PM | OCEAN SCREENING ROOM

MARKET PREMIERE



CHAMPS

Directed by Bert Marcus

Featuring Mike Tyson, Evander Holyfield and Bernard Hopkins

Their own story in their own words.

SUNDAY NOVEMBER 9 | 5PM | OCEAN SCREENING ROOM

MARKET PREMIERE



SET FIRE TO THE STARS

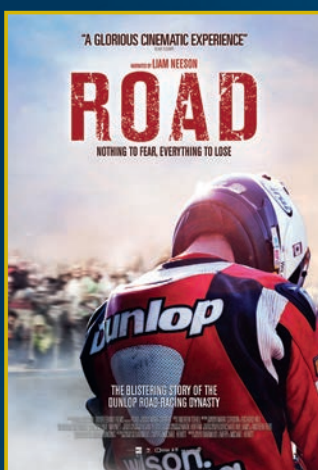
Directed by Andy Goddard

Cast Elijah Wood, Celyn Jones, Kelly Reilly, Shirley Henderson, Steven Mackintosh, Kevin Eldon

Never meet your heroes.

THURSDAY NOVEMBER 6 | 3PM | AMC SANTA MONICA 1

MARKET PREMIERE



ROAD

Directed by Diarmuid Lavery & Michael Hewitt

Narrated by Liam Neeson

Brothers addicted to speed. At any price.

ALSO AVAILABLE



THE HOLLYWOOD REPORTER

LOS ANGELES WEATHER AND HIGH TEMPS
TODAY 84° F 29° C
TOMORROW 86° F 30° C

SAFRAN SETS SIGHTS ON *CRUCIFIXION*

By Pamela McClintock

Producer Peter Safran is reteaming with *The Conjuring* writers Chad and Carey Hayes for *Crucifixion*, based on the true story of a priest who was jailed for the murder of a nun after performing an exorcism on her.

Xavier Gens (*Hitman*) is directing the movie, which picks up as an investigative journalist strives to determine if the priest in fact killed a mentally ill person or lost a battle with a demonic presence.

CONTINUED ON PAGE 2

Red Hot Boseman to Star in *Message*

By Scott Roxborough

Chadwick Boseman has signed on to star in *Message From the King*, a thriller which Entertainment One and the The Ink Factory are co-producing. Belgian director Fabrice Du Welz (*Alleluia*) is attached to direct.

Boseman is coming off acclaimed performances as R&B legend James Brown in *Get On Up* and baseball icon Jackie Robinson in *42*. Marvel has recently confirmed he will also star as the Black Panther in the studios' superhero films.

In *Message*, Boseman will play Jacob King, who arrives in Los Angeles from South Africa to find out his sister has been brutally murdered, and he has only six days to find out why. **THR**



Boseman



Exclusive First Look

Shia LaBeouf in *Man Down*

LaBeouf, left, fresh off his successful turn opposite Brad Pitt in WWII drama *Fury*, stars in the psychological thriller *Man Down*, about a desperate veteran searching for his family in post-apocalyptic America. Jai Courtney and Clifton Collins Jr. also star in the film, which The Solution is shopping at AFM.

WILL BUYERS PAY *EIGHT* RANSOM?

Potential distributors will have to read Tarantino's Western in one sitting at The Weinstein Co.'s office, and if they want to read the final chapter, they'll have to make a 'substantial' offer By Scott Roxborough

The Weinstein Co. is taking no chances with the new script to Quentin Tarantino's *The Hateful Eight*.

Instead of sending out the script to international buyers, TWC is forcing distributors to come to them. Anyone who wants to read Tarantino's new *Hateful Eight* draft will have to come to the company's offices in Beverly Hills. And, according to one major European buyer, distributors will be required to make a "serious and substan-

tial" offer for the film before they will be allowed to read the script's final chapter.

This isn't the first time TWC has gone to extreme measures to keep a script under wraps. It did the same thing with Paul Thomas Anderson's Scientology-inspired drama *The Master* when it presold the project to buyers in Cannes in 2011.

Tarantino reworked his script to *Hateful Eight* after his original draft was leaked online early

this year. The director initially abandoned the project and filed a lawsuit against Gawker Media for linking to the script online, though he later dropped the suit.

Several members of the movie's cast, including Samuel L. Jackson, Kurt Russell, Tim Roth and Michael Madsen, did a public reading of the original *Hateful Eight* script at the Ace Hotel in downtown Los Angeles in April. Tarantino said the reading would be the

CONTINUED ON PAGE 2

ALTERGEIST

Check inside the back cover for more...
sales@heckartstudios.com

THR HEAT INDEX



JAKE GYLLENHAAL

He's having quite the week, between the successful debut of his crime thriller *Nightcrawler* and a deal to star in Antoine Fuqua's *The Man Who Made It Snow*, which IM Global is launching at AFM.



NICOLE KIDMAN

Her second indie film in a row with Colin Firth, *Before I Go to Sleep*, bombed in its U.S. debut last weekend (\$1.8 million), a career-worst for the actress.

KNOW YOUR DEALMAKER

Ross Dinerstein
Founder

He recently launched Campfire, a film and TV company, with financial backing from Content Media. Content is repping the Dinerstein-produced thrillers *The Diabolical* and *The Nightmare* at AFM.

MEANWHILE, IN THE REAL WORLD ...

► Lawyers representing **Lena Dunham** have sent a letter demanding a conservative organization apologize for a story that infers the entertainer sexually molested her little sister when they were children.

► **Michael Fassbender** is in early talks to play Steve Jobs in director Danny Boyle's biopic. Christian Bale came to the conclusion he was not right for the part and withdrew.

► Former Fox Entertainment chairman **Kevin Reilly** is taking the creative reins at Turner Entertainment, where he will focus on TNT and TBS.

CHINESE REGULATORS MULL INCREASING FILM QUOTAS

The move could immediately allow up to 10 additional non-Hollywood imports *By Clifford Coonan*

China is on track to lift its quota system restricting foreign movie imports to 34 titles a year in February 2017 and may expand by possibly 10 the number of non-Hollywood movies allowed into China in the meantime.

"The date February 2017 is when everyone is getting ready for the quota to go, and there is discussion about allowing more non-U.S. films in to China," an industry source told *THR*.

Looser quotas would benefit smaller countries such as France that sell movies to China — China's entry in the foreign-language category for the Oscars this year is a Sino-French co-production, *The Nightingale*, directed by Philippe Muyl.

The world's second largest film market signed a memorandum of understanding agreement on its current quota system with the World Trade Organization in 2012, valid for five years. China raised the number of foreign films that can be imported on a revenue-sharing basis to 34 from 20 in 2012.

Hollywood has long pushed

for free trade in the booming Chinese film market, but Beijing fears its domestic film industry could be overwhelmed by tentpoles from the U.S. However, over the past few years, the box office take has been fairly evenly divided between domestic and foreign films.

U.S. studios and other overseas players are also focusing on co-productions with Chinese partners as a way of gaining access to the market without having to go through the quota system, as co-pros qualify as domestic movies.

Senior industry figures have warned that China's filmmakers needed to be ready to face the challenge of greater Hollywood competition. However, lifting the quota is unlikely to lead to a surge in the number of foreign movies as films will still have to pass China's strict censorship rules.

Chinese box office was \$3.6 billion last year and it is expected to be close to \$5 billion this year. The past few months have seen a fistful of tie-ups between U.S. and China companies, and Chinese companies are a strong presence at AFM this year. *THR*

Hateful Eight

CONTINUED FROM PAGE 1

one and only time the story would be seen with its original ending, in which all of the movie's major characters die. The original script was divided into five sections, or chapters, and Tarantino has said he has substantially rewrote the film's final section, originally titled "Black Night, White Hell."

Tarantino will begin shooting *The Hateful Eight* in Colorado next month. Sources say the director is set to deliver the film for the Toronto Film Festival in September, and TWC will release the film in the U.S. next fall. The budget has been reported to be \$44 million, but sources say TWC is now quoting a \$60 million budget figure to buyers. *THR*



Tarantino

Crucifixion

CONTINUED FROM PAGE 1

The film should spark keen interest at the American Film Market, where Lotus Entertainment will shop the project to foreign buyers, considering the wild success of New Line's *The Conjuring*, which earned more than \$318 million globally last year — including \$180.6 million internationally.

Safran's winning streak in the horror space continues with *Annabelle*, also from New Line and a prequel to *The Conjuring*. *Annabelle*, still in theaters, has already grossed more than \$230 million worldwide, including \$149 million overseas.

Safran is producing *Crucifixion* with the Hayes brothers. The screenwriters, who are identical twins, wrote the upcoming disaster film *San Andreas* and are also working on the next installments in the *Journey to the Center of the Earth* franchise.

"Peter and the Hayes brothers have an amazing track record in the genre space. We felt that a smart, edgy thriller like *Crucifixion* had all the right ingredients to be a global box office hit," said Lotus' Jim Seibel, who is executive producing alongside Bill Johnson, Jim Seibel, D.J. Gugenheim and Ara Keshishian. *THR*

IFC WARMS TO VENICE WINNER HUNGRY HEARTS

By Pamela McClintock

IFC Films has acquired North American rights to Italian director Saverio Costanzo's *Hungry Hearts* from Mimi Steinbauer's Radiant Films.

Making its world premiere at the 2014 Venice Film Festival, *Hungry Hearts* earned Adam Driver and Alba Rohrwacher the top awards for best performance by an actor and best performance by an actress.

News of the North American deal comes as the American Film Market gets underway in Santa Monica, where Radiant will shop the movie to foreign distributors.

Hungry Hearts, marking Costanzo's first English-language film, stars Driver as a junior attache working in New York City who marries an eccentric Italian.

However, their life together takes a troubled turn when the wife insists on isolating their infant from the impurities of the outside world, only to endanger the health of the baby. *THR*

SCREENING TODAY

November 5th : 15:00 AMC Santa Monica Screen 1

CREDITS NOT CONTRACTUAL



SUITE 531
LOEWS HOTEL

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AFM In Brief



FORTISSIMO PICKS UP FRONT COVER

Hong Kong and Amsterdam-based sales outfit Fortissimo Films has bought worldwide rights for Ray Yeung's *Front Cover*. The dramedy is produced by New York based NewVoice Productions, along with producer, Kaer Vanice and co-producer Chowee Leow. Pre-sales for *Front Cover* will commence at the AFM.

DIGITAL MARKET-PLACE LAUNCHES

The Digital Film Cloud Network is launching an online marketplace for the buying and selling of film rights worldwide on Nov. 4 at the AFM. The digital marketplace is free to use. Sellers pay a 6 percent fee on the deal when they collect on transactions made using the system. Silicon Valley vet Ray Bell and his partner Alfredo Guilbert promise a secure system to track all assets and provide a synopsis, talent, trailers and secure screening capabilities. Bell promises the system will provide, "the disruptive forces necessary to greatly improve and streamline how film rights licenses are transacted."

AFM: MOST EXHIBITORS SINCE 2008

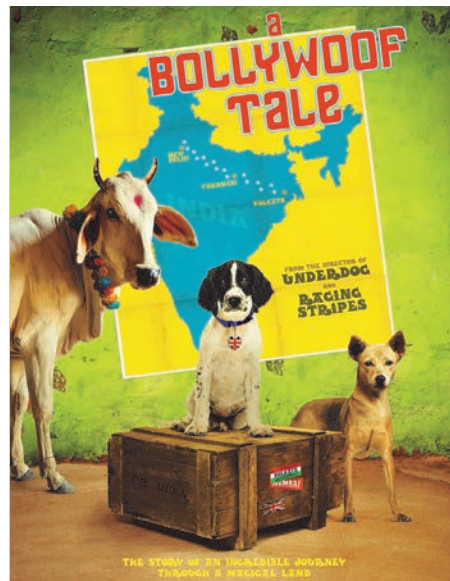
The American Film Market, which expects 8,000 attendees from more than 80 countries, will have 396 exhibiting companies, the most since 2008. Of those, 112 will participate for the first time. There will also be 126 buying companies from 21 countries attending for the first time (the largest number from South Korea). There will be 430 films screened of which 84 world premieres. **THR**

THE 2014 AFM POSTER AWARDS

THR pays tribute to the most amusing and over-the-top promotional materials from the year's market



Canine
Edition



BEST ANIMAL ADDITION TO A DISNEY CLASSIC

A Bollywood Tale (U.K.)

Billed as a tale of a posh dog meeting a slumdog, this international love story is India's live-action take on *Lady and the Tramp* ... and a cow. Or, *A Menage a Moo*. Or, *Cattle Royale*.



BEST EXAMPLE OF AN AGE-OLD ENTERTAINMENT MAXIM

Wiener Dog Internationals (USA)

Wait, Morgan Fairchild is in this movie and she doesn't even make appear on the poster? And second billing!? Looks like what they say is true: never share the screen with babies or animals (but especially not with adorable dogs in hats).



BEST SNUB OF 300+ MILLION PEOPLE

Pups United (USA)

A movie about dogs playing soccer — sorry, football — which guarantees that it will do extremely well in every country in the world — except the United States.



BEST REMAKE OF GRAVITY

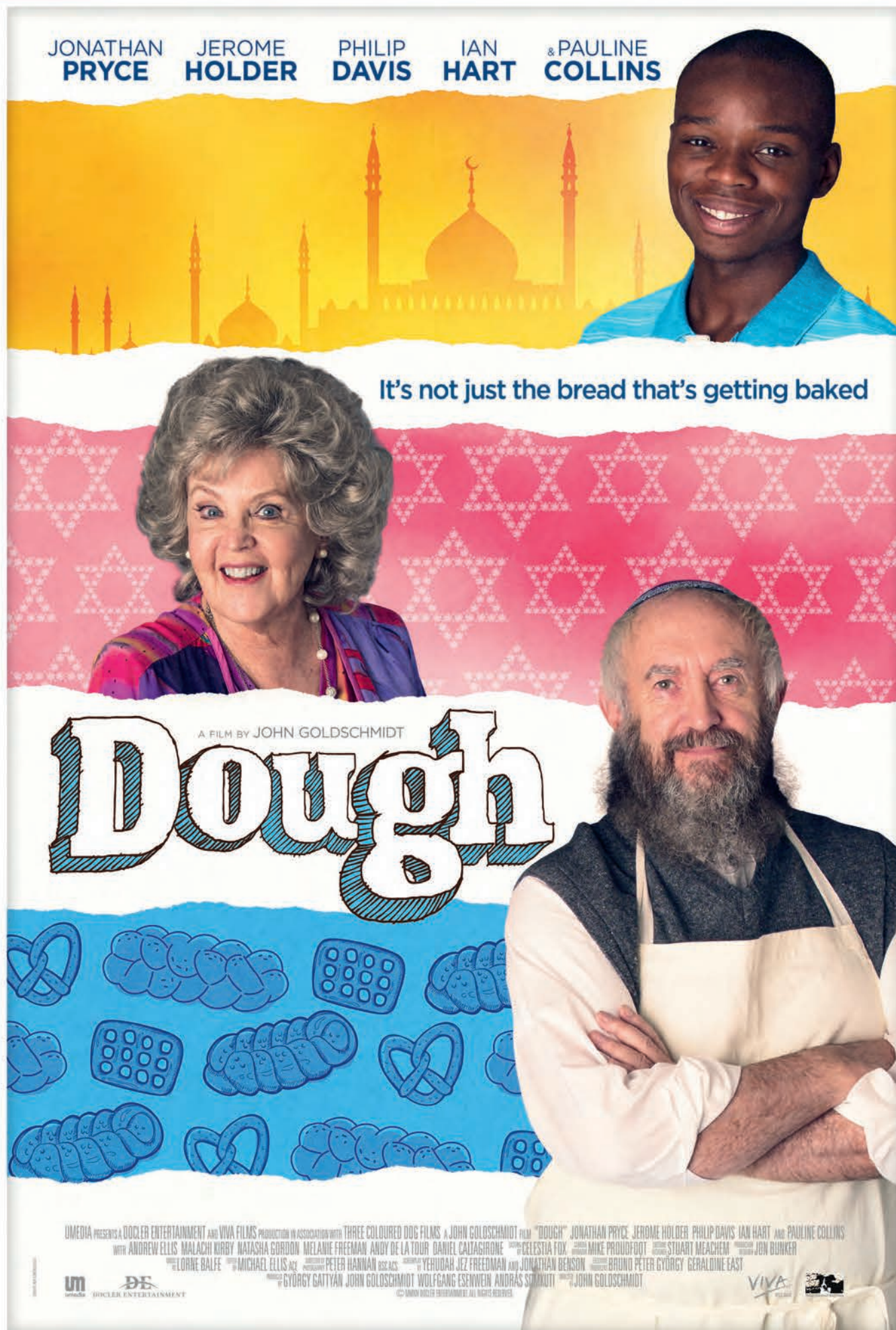
Space Dogs: Adventure to the Moon (Russia, USA)

This is obviously a work of pure fiction, because everyone knows we've never been to the moon, and that Stanley Kubrick filmed the "landing" on a soundstage. Good luck getting through that Van Allen radiation belt, space dogs!

SCREENING TODAY

November 5th : 17:00 AMC Santa Monica Screen 7

CREDITS NOT CONTRACTUAL



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KALEIDOSCOPE AT AFM

PREMIERE



DIGGING UP THE MARROW

A uniquely terrifying voyage into the world of real monsters from horror legend Adam Green.

Director: Adam Green (*Hatchet*, *Frozen*)

Cast: Ray Wise (*Twin Peaks*, *X-Men: First Class*, *Robocop*)

Horror / 88 mins / 2014
English (US) / Complete

SCREENING: 8 NOV, 13.00, FAIRMONT 5

PREMIERE



THE LAST SURVIVORS

A teenage girl fights to protect the last working well in a drought-stricken valley.

Director: Tom Mammock

Cast: Haley Lu Richardson, Booboo Stewart (*X-Men: Days of Future Past*, *Twilight*)

Post-apocalyptic Thriller / 94 mins / 2014
English (US) / Complete

SCREENING: 6 NOV, 15.00, FAIRMONT 4

PREMIERE



LIFE IN EXTREMES

Diving deep into the ocean without oxygen, cycling across America and base jumping from cliff tops: *Life in Extremes* looks at what drives three extraordinary athletes.

Director: Sascha Köllnreither

Producer: Carl Hollmann

Documentary / 90 mins / 2014
English, German & French (AT) / Complete

SCREENING: 6 NOV, 13.00, FAIRMONT 1



LE MANS 3D

Presented in blistering 3D and with exclusive track, pit lane and team access, experience the adrenaline-fuelled rush of the world's most famous endurance motor sport race.

Director: James Erskine (*One Night in Turin*, *The Battle of the Sexes*)

Producer: Victoria Gregory (*Senna*, *Man on Wire*)

Documentary / 2015
English (UK) / In Production



RPG

Reality is not as it seems when an aging millionaire enters a role playing game where the winner is the last to survive.

Directors: Tino Navarro, David Rebordão

Cast: Rutger Hauer (*Blade Runner*, *Batman Begins*)

Sci-Fi / 103 mins / 2014
English (PT) / Complete

FIND US AT LOEWS 737

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Rosie Flynn - Senior Sales Executive
rosie@kaleidoscopefilmdistribution.com

MARKET LINE UP

PREMIERE



I AM BIG BIRD

Caroll Spinney has been Sesame Street's Big Bird and Oscar the Grouch since 1969... and at 80 years old, has no intention of stopping.

Directors: Chad N. Walker, Dave LaMattina

Documentary / 90 mins / 2014
English (US) / Complete

PREMIERE



NO MAN'S LAND

Based on a true story gathered amid the scorched battlefields of WW1, the experiences, tragedies and fears of a young Allied soldier are told in this epic and moving adventure.

Director: Klaas van Eijkeren

Producer: Alex ter Beek

War / 77 mins / 2014
Dutch (NL) / Complete



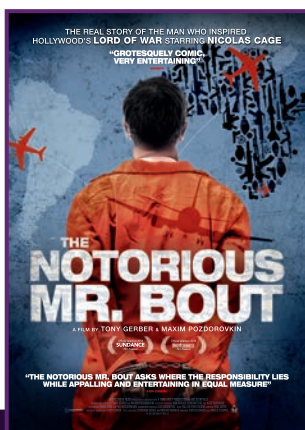
WE ARE THE GIANT

We Are The Giant follows the inspirational stories of three ordinary young people whose struggle for freedom during the Arab Spring was both fuelled and empowered by social media.

Director: Greg Barker (*Manhunt*)

Producers: John Battsek (*The Imposter*, *Searching for Sugar Man*), Julie Goldman

Documentary / 92 mins / 2014
English (US) / Complete



THE NOTORIOUS MR. BOUT

Weaving home movies with high-profile interviews, this startling account illuminates how Russian entrepreneur, Viktor Bout, became known to many as 'The Merchant of Death'.

Directors: Tony Gerber (*Full Battle Rattle*), Maxim Pozdorovkin (*Pussy Riot: A Punk Prayer*)

Producers: Tony Gerber, Maxim Pozdorovkin

Documentary / 94 mins / 2014
English (US) / Complete



THE LAST DAYS ON MARS

On the first manned trip to Mars, an isolated crew of scientists make a terrifying discovery that if not contained, could destroy everything in its path.

Director: Ruairi Robinson

Cast: Liev Schreiber (*X-Men Origins*, *Salt*), Elias Koteas (*Benjamin Button*), Olivia Williams (*Anna Karenina*)

Sci-Fi / 98 mins / 2013
English (UK) / Complete



PRESIDENT OF PRODUCTION, VOLTAGE PICTURES

Zev Foreman

The indie exec discusses why studio films cost too much, his unlikely entry into the business and why his upcoming drone drama, *Good Kill*, isn't un-American By Pamela McClintock

ZEV FOREMAN COULD EASILY be mistaken for the leading man of an action movie, but that's not why his star is on the rise. At only 33 (and on *THR*'s 2014 Next Gen list), he's president of production at Nicolas Chartier's Voltage Pictures, helping to run point on a number of high-profile projects, including last year's Oscar contender *Dallas Buyers Club* and Andrew Niccol's upcoming *Good Kill*, the first movie to navigate the tricky moral terrain of America's drone warfare program. IFC Films picked up *Good Kill* out of the 2014 Toronto Film Festival, where Voltage and Foreman also premiered Tom McCarthy's fantastical drama *The Cobbler*, starring Adam Sandler. Foreman found his way to Chartier's production and foreign sales outfit six years ago from Grosvenor Park Media, which had co-financed Voltage's best picture Oscar winner *The Hurt Locker*. The graduate of UC San Diego and Loyola Law and husband of Warner Bros. publicity executive Blair Rich recently sat down with *THR* to talk about Voltage's upcoming projects, what he likes about the independent film business and his biggest frustration.

What are the challenges of working outside of the studio system?

I've never worked at a studio, so I don't know, but I love the freedom that my job provides. We can make movies because we want to make them, regardless of content. And I can make a movie for a quarter of the cost that the studio can. I've looked at studio budgets. It's just wasteful, and everyone knows it.

Can you give an example of waste?

Look at the studio airport transfer costs. They are \$200 to \$300 each way. As we all know, it doesn't have to cost that much. It's pretty much \$79 from anywhere in Los Angeles. You take

that and extrapolate that by 50,000 times by 50,000 line items for 50,000 things, and you get 35 million bucks. And believe me, there are times when I would love to have three times the budget we have on any particular movie, because it makes things easier.

How does the workday differ on an indie film?

You're working constantly. We're shooting three scenes in a day, whereas studios shoot one. And a studio's schedules are much longer, and they have far more coverage. For us, it's less "cover your ass" and more "fly by the seat of your pants." We don't have the ability to go back and shoot 50 percent of the movie, which happens every once in a while at the studios, as you know.

What are your upcoming projects?

I have seven or eight things. I have *In the Company of Lies*, a female thriller that RatPac is financing and is one piece of cast away from going. Richard Luketic is directing. I have *Naked Shakespeare*, a hilarious movie about the day in the life of a Shakespeare director who ends up finding himself in South Carolina directing what he thinks is a production of Shakespeare, but it turns out to be a bunch of strippers. And there's *Guns of Christmas Past*, which I like to describe as *Die Hard* meets *A Christmas Carol*.

How big are the budgets at Voltage?

I'm doing movies that cost anywhere from \$1 million to \$50 million. I haven't made one that is \$50 million, but I had a movie that was fully financed at \$46 million that didn't go.

Will *Good Kill*, starring Ethan Hawke and January Jones, be viewed as anti-American?

I guess it could be viewed by some that way. I don't think



"You have to be in the trenches more when you are making an independent movie," says Foreman, who was photographed Aug. 29 by Shaughn Crawford at his office in Los Angeles.

that's the premise of the movie. I think we try to show the positive and negative of it. It follows a single fictional pilot who used to fly combat aircraft who is now flying unmanned aerial vehicles and what it does to him. I don't see it as anti-America, I see it as showing American people what is happening right now.

It took until after Toronto to close the deal with IFC for U.S. rights to *Good Kill*. Why is that?

We always knew it would be a tough movie.

Why the obsession with global geopolitics and war?

I was a political science and international studies major at San Diego, but I got jaded after the Al Gore-George Bush election, which happened when I was in college. Movies, sadly, can make people think about things more than a book or an article. You can influence people in a way that's entertaining and informational.

How did you break into the film business?

I realized I didn't want to be a manager or an agent after working at a boutique, one-person management firm, so I joined Grosvenor Park. I worked on a lot

of tax deals on the international side and vetted foreign sales companies. Christian Solomon was my boss and an amazing mentor. When the market crashed in 2008, I got an email saying to cancel all his meetings. We were finished. He got on his motorcycle and rode to Nicolas Chartier's house and said, "You have to give Zev a job." He did.

No one is really familiar these days with Image Entertainment, which bought *The Cobbler*. How did that sale come about?

Robert L. Johnson, who founded BET, now owns Image. I actually sat down with him, and he wants to turn it into something bigger. This is a title he is really excited about. It will be released in 2015. We're too late this year for awards season.

How do you and your wife handle work conversations?

I would say we are both very respectful of things that can and cannot be discussed.

Do you think you're ever reading the same scripts and don't know it?

I highly doubt it. Unless someone wants me to come and produce Batman, I don't see us reading the same thing. **THR**

SETH
GREEN

DAKOTA
FANNING

CHRISTINE
BARANSKI

YVETTE NICOLE
BROWN

DANNY
GLOVER

ELLIOTT
GOULD

RICHARD
KIND

JIM
RASH

Yellowbird^{3D}

...Is Ready For Take Off

Directed by Christian De Vita

SC FILMS INTERNATIONAL PRESENTS "YELLOWBIRD" A FILM DIRECTED BY CHRISTIAN DE VITA A TEAMTO PRODUCTION IN CO-PRODUCTION WITH HAUT & COURT, LA COMPAGNIE CINÉMATOGRAPHIQUE, PANACHE PRODUCTIONS, RHÔNE-ALPES CINÉMA AND BELGACOM STARRING SETH GREEN, DAKOTA FANNING, JIM RASH, YVETTE NICOLE BROWN, CHRISTINE BARANSKI, RICHARD KIND, DANNY GLOVER AND ELLIOTT GOULD CASTING BY LINDA LAMONTAGNE, C.S.A. SCREENPLAY AND DIALOGUES ANTOINE BARRAUD ADDITIONAL WRITING GARY EDWARDS VISUAL DEVELOPMENT BENJAMIN REINER ORIGINAL MUSIC STEPHEN VORBECK INTERNATIONAL SALES AND DISTRIBUTION SC FILMS INTERNATIONAL PRODUCED BY CORINNE KUIJPER EXECUTIVE PRODUCERS GUILLAUME HELLUIN, CAROLINE SOUBIS, PATRICK DENNIS, JEFF ZAPATSKY SPISER, MARIE-PIERRE JOURNET OTHER EXECUTIVE PRODUCERS SIMON CROWE, LÉNOIRA ROUME, LAURENCE PETIT, RHINO SZÉNES WITH THE PARTICIPATION OF THE CENTRE NATIONAL DU CINÉMA ET DE L'ANIMATION, THE REGION ÎLE-DE-FRANCE, THE MEDIA PROGRAM, THE PROCEP ANCOA, AND THE BELGIUM FEDERAL GOVERNMENT IN ASSOCIATION WITH BACK UP MEDIA, B MEDIA KIDS & B MEDIA EXPORT

SC FILMS INTERNATIONAL TEAMTO HAUT & COURT LA COMPAGNIE CINÉMATOGRAPHIQUE PANACHE PRODUCTIONS RHÔNE-ALPES CINÉMA BELGACOM

YELLOWBIRD © 2014 - TeamTO - Haut & Court - Panache Productions - La Cie Cinématographique - Rhône-Alpes Cinéma

SCREENING
TODAY!

YELLOWBIRD (3D): MARKET PREMIERE



Wed 5th Nov 3pm AMC Santa Monica 7

Sun 9th Nov 3pm AMC Santa Monica 4

AFM: LOEWS HOTEL ROOM 650

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DUTCH
FEATURES
GLOBAL ENTERTAINMENT

THE SURPRISE BOX OFFICE SMASH OF 2014



AFM SCREENINGS:
NOVEMBER 5TH, 2014 1:00PM: BROADWAY CINEPLEX 1
NOVEMBER 7TH, 2014 7:00PM: DOUBLETREE SCREEN 2

A FILM BY
PIM VAN HOEVE

Dummie
the Mummy
nickelodeon

DUTCH FEATURES AFM OFFICE: LOEWS SANTA MONICA • 8TH FLOOR, SUITE 863 • DUTCHFEATURES.COM

DUTCH
FEATURES
GLOBAL ENTERTAINMENT

**THE SEXIEST THRILLER
OF THE YEAR**



AFM SCREENINGS:
NOVEMBER 5TH, 2014 11:00 AM: BROADWAY CINEPLEX 2
NOVEMBER 8TH, 2014 7:00 PM: TUNNEL POST 1

A THRILLING STORY OF KIDNAP AND DECEIT
RECKLESS

CONTACT: PIM VAN COLLEM • PIM@DUTCHFEATURES.COM • CELL: +31-647125430

HOW TO FIND CHINESE FILM OFFICES IN L.A.

You already know that Chinese film execs have been steadily expanding their presence in Hollywood. What you don't know is *where* — until now. Says one insider: 'They're not very visible'

by CLIFFORD COONAN illustration by TWO ARMS INC.

THEY SAY THAT MOVING IN together is a crucial stage in taking a romance to a new level. It appears China is ready to take the next logical step in its relationship with Hollywood by setting up offices around Los Angeles.

The boldest declaration of love so far was AMC-owner Wanda's purchase in August of the Robinsons-May site in Beverly Hills for a dizzying \$1.2 billion. This was a real estate play — as is so much of what Wanda does — but it also shows that the company is serious about following through on its desire to quickly become a major player in Hollywood. "The Los Angeles project is expected to aid in China's entry into Hollywood's film industry and generally promote Chinese culture abroad," Wanda chairman Wang Jianlin said in a statement at the time.

It's not just the giants that are moving in — niche Chinese firms also are taking the initiative and establishing a presence in L.A.

While it didn't receive the fanfare of the Wanda purchase, the China Movie Media Group — a relatively obscure, government-backed media venture that nevertheless wields enormous power in China

— also opened an office in Beverly Hills this summer. CEO Zhang Gen Ming said the L.A. office was "only the beginning" of the relationship between the "two biggest countries in the rising global film market."

It looks like the office boom isn't going to subside anytime soon. Rumor has it plenty of other Chinese companies are contacting realtors to determine the best way to further their relationships with Hollywood by establishing an office, mostly in Los Angeles, although some are said to also be keen to leverage the Chinese links to such cities as San Francisco and Toronto.

But despite all the reports about China's Hollywood invasion, information about where to find Chinese media outposts is scarce. Says Larry Namer, president of content developer Metan Development Group, which has offices in L.A., Beijing and Shanghai: "It's actually funny because I find out that a lot of these companies we know from China ... they say things like, 'Oh, we have an office in L.A.,' and we're like, 'Really?' It is definitely a phenomenon. There's just so many companies that have representation in L.A. that you just don't know about. They're not very visible."



Zhang



1

DMG Entertainment

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Suite E

Culver City, CA 90232

DMG Entertainment began life as an advertising agency founded by Dan Mintz, Peter Xiao and Wu Bing. In the late 2000s, DMG began distribution of non-Chinese films in China, including *Twilight*, and has since become a major player in Beijing, having co-produced *Iron Man 3*, *Looper* and *Transcendence*.

2

China Lion

10100 Santa Monica Blvd.

Suite 600

Los Angeles, CA 90067

After three years of bringing Chinese-language films to North America, China Lion Film Distribution was founded by its current president, the veteran producer Jiang Yanming, in October 2010. Headquartered in Los Angeles and with international offices in Toronto, Sydney and Beijing, the company specializes in releasing major films from top Asia-Pacific producers in North America — including recent road comedy *Breakup Buddies*, which has made more than \$180 million at the Chinese box office.

3

China Film Group

3808 W. Riverside Drive

Suite 509

Burbank, CA 91505

China Film Group is the largest and most influential state-run film enterprise in China. It works with all imported films, runs theaters and finances, produces and distributes films. This year, China Film signed on to co-produce the historical epic *Marco Polo* with Paramount and has invested in Thomas Tull's *Legendary Entertainment*. CEO La Peikang took over from Han Sanping in March.

4

Wanda

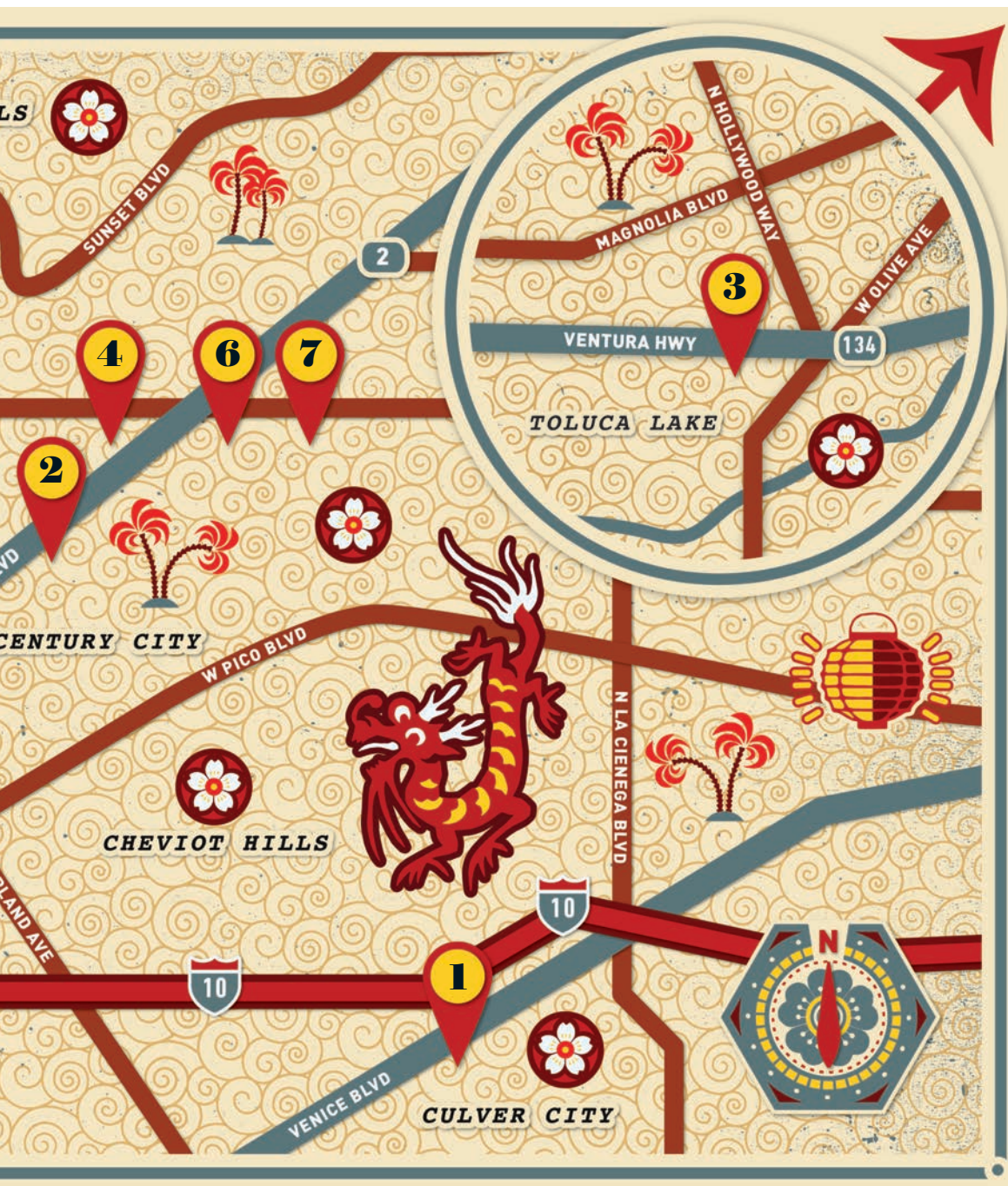
9900 Wilshire Blvd.

Beverly Hills, CA 90210

Wanda's interest in building closer links to the U.S. is well known. Wanda chairman Wang Jianlin is China's second-richest individual, and in 2012 he bought the AMC theater chain for \$2.6 billion. The real estate group was founded in 1988 and now operates in 10 arenas, including cinemas, film production and theme parks. Wanda hopes to solidify its Hollywood presence with the \$1.2 billion purchase of the former Robinsons-May site in Beverly Hills.

Wanda chairman Wang hopes his \$1.2 billion purchase of prime Beverly Hills real estate will raise his Hollywood profile.





SUBJECTS TO AVOID IF YOU WANT TO GET PAST CHINA'S CENSORS

CHINA'S STATE ADMINISTRATION OF PRESS, Publication, Radio, Film and Television has traditionally allowed video websites to operate with few of the restrictions imposed on movies or TV. But recent reports that foreign TV shows and movies streamed online in China will need to have permits suggest the honeymoon is over. Here are some of the themes that U.S. filmmakers might want to avoid if they hope to get past the censors and reach China's 600 million Internet users.

VULGARITY It can be difficult to work out how the censors make their decisions, but one thing that seems to rankle is vulgar content, which can be anything from foul language to "poor values." An example of the latter occurred when a popular dating show was heavily criticized after a contestant, Beijing model Ma Nuo, said she would "rather sit and cry in the back of a BMW" than ride on a boy's bicycle.

SEX Sex is a no-go with the Chinese censors. Ang Lee's 2007 release *Lust, Caution* was surprisingly given a general release, but subsequently, actress Tang Wei was banned for a year for the sex scenes in the movie. As for the small screen, China Central Television in May shocked everyone by broadcasting *Game of Thrones*, but strict censorship forced cuts to the sexual content in the show, leading an online joker to describe the edited version as "a medieval European castle documentary."

POLITICS Chinese webizens loved *House of Cards* this year, with even China's ambassador to the U.S., Cui Tiankai, professing his fondness for the show (which includes the line "Mao is dead, and so is his China"). However, the show steered clear of censorship by not criticizing the ruling Communist Party. Another thing to avoid at all costs: any references to Taiwan, the self-ruled island that seceded from mainland China after the 1949 civil war.

THE SUPERNATURAL It's never really been clear what the authorities mean by "supernatural." For a long time, ghosts were banned, but August saw two supernatural titles, *The House That Never Dies* and *Die Xian Gui Tan*, do well at the box office. Online, it gets even murkier: *The Walking Dead* is tolerated, but *World War Z* never was allowed to screen in China.



5

LeTV
11175 Santa Monica Blvd.
Suite 440
Los Angeles, CA 90025
LeTV.com, operated by Beijing LeTV Mobile Media & Technology Co. Ltd., is an online video portal in Beijing and the parent company of *Expendables 3* co-financier Le Vision Pictures. It announced its arrival in the United States in October with a \$200 million fund geared toward making tentpoles for the global marketplace. LeTV head Jia Yueting is based in the U.S., while LeVision is run by Zhang Zhao in Beijing.

6

China Mainstream Media National Film Capital Hollywood Group
9595 Wilshire Blvd., Suite 900
Beverly Hills, CA 90212
This is the U.S. unit of National Film Capital, a government-backed entertainment company that plans to invest \$300 million in 10 English-language films, starting with *Ming: The Annihilator*, based on a character from *Spider-Man* creator Stan Lee. The company also will invest in the Chinese live theater business to become a major player in both the U.S. and China. The parent company is run by the well-connected Yang Buting, former chairman of the China Film Group.

7

China Movie Media Group
9465 Wilshire Blvd., Suite 300
Beverly Hills, CA 90212
China Movie Media Group was part of the state-run colossus China Film Group. Now CMMG carries out domestic distribution, box office promotion services, investment and movie media advertising as an independent unit while still cooperating closely with its parent. The company opened its first U.S. office in June and recently teamed with Paramount for the Chinese marketing strategy on *Transformers: Age of Extinction*, which took in \$301 million in China.



Boonie Bears Mystical Winter : Completed in January 2015



The Magic Brush World Premiere : - 6th - 3:00pm & 10th 11:00am - Fairmont 3



Dragon Nest Warriors' Dawn World Premiere : - 9th - 11:00am - Fairmont 3

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IN 3D

— THE MARTIAL OF FIRE —



Tianjin North Film Group @ 2014 AFM

Contact in AFM: Siyun Wang Loews Hotel-Room 301 Email: siyun.s.wang@gmail.com Tel: +86 13802113362 www.tj-film.com

TODAY

8:30 AM AMC 6, *La French*, Gaumont

8:45 AM Loews 1, *Roseville*, Wide, 120 mins.; Tunnel Post #1, *We Are Young, We Are Strong*, Beta Cinema, 127 mins.

9:00 AM AMC 3 *Dear White People*, The Exchange, 108 mins.; Fairmont 5, *Films Distribution Promo Reel*, Films Distribution, 30 mins.; Fairmont 2, *Gone Astray*, Goliath Film & Media Holdings Inc., 85 mins.; Fairmont 4, *The 7th Dwarf*, Global Screen Gmbh, 80 mins.; Fairmont 3, *The Better Angels*, Electric Entertainment, 95 mins.

11:00 AM AMC 7, *A Nightingale Falling*, 7 & 7 Producers' Sales Service Ltd., 110 mins.; Fairmont 1, *After The Ball*, Myriad Pictures; AMC 1, *Against The Sun*, Goldcrest Films International, 99 mins.; Loews 2, *Dark House*, Lightning Entertainment, 102 mins.; Doubletree #1, *Kafka's The Burrow*, Beta Cinema, 110 mins.; Broadway 4, *Kill Me Three Times* Cargo Entertainment, 92 mins.; AMC 3, *Learning to Drive*, Westend Films, 105 mins.; AMC 5, *Monsters Dark Continent*, Protagonist Pictures, 135 mins.; Broadway 1, *Ned Rifle*, Fortissimo Films, 85 mins.; Broadway 2, *Reckless*, Dutch Features Global Entertainment, 95 mins.; Fairmont 5, *Streif*, Red Bull Media House, 110 mins.; Loews 1 *The King of Tibetan Antelope*, China Film Promotion Int'l, 83 mins.; AMC 6, *The Legend Of Longwood*, Global Screen Gmbh, 100 mins.; Fairmont 3, *Virus X*, Goliath Film & Media Holdings Inc., 85 mins.; Fairmont 2, *What Lola Wants*, Arclight Films, 81 mins.; AMC 2, *Wyrmwood*, Altitude Film Sales, 92 mins.; Fairmont 4, *Zero Tolerance*, Phoenix Worldwide Entertainment

1:00 PM Loews 1, *Conspiracy of Silence*, Angel Grace Productions, 90 mins.; Broadway 1, *Dummie the Mummy and the Golden Scarab*, Dutch Features Global Entertainment, 80 mins.;



Boulevard

Loews 3, *Encounter*, Sahara Vision Productions, 82 mins.; Broadway 2, *Gemma Boverly*, Gaumont; Doubletree #1, *Messi*, Film Factory Entertainment, 90 mins.; AMC 5, *Ooops! Noah Is Gone ...*, Global Screen Gmbh, 80 mins.; Fairmont 2, *Posthumous*, Bleiberg Entertainment LLC., 93 mins.; Loews 2, *Preggoland*, Lightning Entertainment, 109 mins.; Broadway 3, *Santa Claus!*, Kinology; Fairmont 3, *The Candlelight Murders*, Goliath Film & Media Holdings Inc., 86 mins.; AMC 3, *The Control Group*, Point and Shoot Productions LLC., 87 mins.; Fairmont 4, *The Houses October Built*, The Exchange; Fairmont 1, *The Night Crew*, Premiere Entertainment Group; AMC 4, *The Pirate's Code*, Highland Film Group; AMC 6, *The Tragedy*, Silver Spear Pictures, 103 mins.; AMC 2, *Tiger House*, Altitude Film Sales

3:00 PM AMC 6, *About a Girl*, Global Screen Gmbh, 104 mins.; Loews 1, *Encounter*, Sahara Vision Productions, 82 mins.; Broadway 1, *Hungry Hearts*, Radiant Films International, 109 mins.; Loews 2, *Indigenous*, Lightning Entertainment, 86

mins.; Doubletree #2, *Jenny's Wedding*, The Solution Entertainment Group; AMC 5, *Last Summer*, Fortissimo Films 90 mins.; Fairmont 5, *Last Weekend*, Aldamisa, 94 mins.; Broadway 3, *Lost and Love*, Huayi Brothers International Ltd., 117 mins.; Fairmont 3 *Lost In Karastan*, Phoenix Worldwide Entertainment; Fairmont 4, *Mountain Men*, Myriad Pictures; Loews 3, *Never Look Back*, China Film Promotion Int'l, 106 mins.; Broadway 2, *Paper Planes 3D*, Arclight Films; Broadway 4, *Shrew's Nest*, Film Factory Entertainment, 91 mins.; AMC 1, *Six Dance Lessons In Six Weeks*, Umedia International, 112 mins.; Fairmont 2, *Submerged*, Darclight Films; AMC 3, *The Road Within*, Annapurna International (Panorama Media); Fairmont 1, *The Sound And The Fury*, New Films International; Tunnel Post #1, *Walter*, Beta Cinema, 88 mins.; AMC 4, *Wolf Warrior*, Chunqiu Time Film Co. Ltd., 90 mins.; AMC 7, *Yellowbird (3D)*, SC Films International, 90 mins.

5:00 PM Fairmont 1, *As the Gods Will*, Toho Co. Ltd.; AMC 4, *Before I Disappear*, Electric Entertainment, 93 mins.;

Broadway 4, *Boulevard*, Inception Film Partners LLC., 88 mins.; Loews 1, *Convict*, Carnaby International, 110 mins.; Doubletree #1, *Dessau Dancers — The Incredible Story of Breakdance In East Germany*, Arri Worldsates, 90 mins.; AMC 7, *Dough*, Umedia International; Loews 2, *Encounter*, Sahara Vision Productions, 82 mins.; Fairmont 3, *Harbinger Down*, The Exchange, 100 mins.; Ocean Scr #, *Loitering With Intent*, 13 Films; AMC 5, *Magical Girl*, Films Distribution, 127 mins.; Fairmont 4, *Spanish Affair*, Film Factory Entertainment, 97 mins.; Fairmont 2, *Split Second*, Goliath Film & Media Holdings Inc., 82 mins.; AMC 1, *The Forger*, The Solution Entertainment Group, 92 mins.; AMC 3, *The Last Knights*, Arclight Films; AMC 6, *Therapy for a Vampire*, Picture Tree International Gmbh, 87 mins.; Fairmont 5, *To Life!*, Global Screen Gmbh, 86 mins.; Loews 3, *Virus X*, Goliath Film & Media Holdings Inc., 85 mins.; Doubletree #2, *Wrecked*, Beta Cinema, 93 mins.

7:00 PM Fairmont 1, *Awaiting*, Phoenix Worldwide Entertainment; Loews 2, *Encounter*, Sahara Vision

Productions, 82 mins.; Ocean Scr #, *Politics of Love*, Voltage Pictures, 99 mins.

THURSDAY, NOV. 6

8:45 AM Fairmont 2, *Casanova Variations*, Alfama Films, 118 mins.; Broadway 1, *Labyrinth of Lies*, Beta Cinema, 121 mins.; Loews 2, *Phurbu & Tenzin*, China Film Promotion Int'l, 118 mins.; AMC 1, *The Absent One*, Trustnordisk, 119 mins.; Loews 1, *Unlucky Plaza*, Media Luna New Films Ug, 22 mins.; Fairmont 4, *Wild Tales*, Film Factory Entertainment, 122 mins.

9:00 AM Doubletree #2, *40-Love*, Films Distribution, 95 mins.; AMC 5, *Accused*, Fortissimo Films, 97 mins.; Fairmont 3, *Deathday Party*, Arclight Films, 100 mins.; Fairmont 5, *June*, Raven Banner Entertainment; Fairmont 1, *Miss Meadows*, Myriad Pictures 92 mins.; Tunnel Post #1, *Moomins on the Riviera*, Indie Sales; Broadway 3, *Next Time I'll Aim for the Heart*, Kinology; AMC 6, *The Seventh Lie*, Bravos Pictures Ltd., 94 mins.; AMC 4, *Tom Little and the Magic Mirror*, Sola Media Gmbh, 90 mins.; Loews 3, *Turkey Shoot*, Lightning Entertainment, 90 mins.

CURB ENTERTAINMENT AND WORD FILMS

PRESENT AFM 2014

FEATURE FILMS



RUMORS OF WARS

(Action/Thriller)

Directed by Paul Tomborello
Eric Roberts (The Dark Knight)
Ben Davies (Courageous)
Jason Burkey (October Baby / Mom's Night Out)
Jaci Velasquez (Chasing Papi)
Mac Powell



THE PERFECT SUMMER

(Family/Romance)

Directed by Gary Wheeler
Eric Roberts (The Dark Knight)
Sydney Penny (Pale Rider)
Adam Horner (The Glee Project)
Jason Castro (American Idol)



FIND A WAY

(Inspirational Drama)

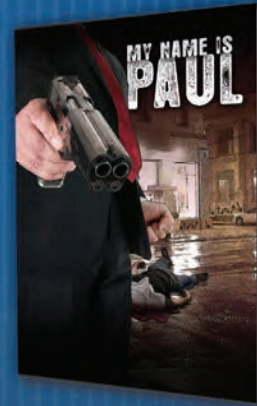
Directed by Burgess Jenkins
(Remember the Titans / The Young and the Restless)
Vonii Bristow, Cranston Johnson,
James Patrick Freetly,
Ashlee Payne, Cornelius Muller



THE TRAIL

(Woman in peril)

Directed by William Parker
Jasmin Jandreau, Shannon Brown,
Tommy Nash, Brianna Oppenheimer
**winner of the BRECKENRIDGE
FILM FESTIVAL**



MY NAME IS PAUL

(Action based on the
Biblical character)

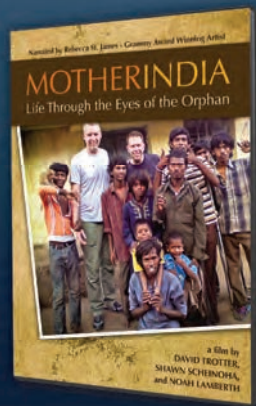
Directed by Trey Ore
Andrew Roth,
Michael Joiner (Grace Card),
Shannen Fields (Facing The Giants),
Cranston Johnson, Vanessa Ore

DOCUMENTARY FILMS



VEIL OF TEARS

Directed by Kenny Saylor
and Kyle Saylor
Natalie Grant



MOTHER INDIA

Directed by David Trotter
Rebecca St. James



HOPE FOR HURTING HEARTS

Directed by Dwight Thompson
Greg Laurie, Cathe Laurie,
Nic Vujicic, Jeremy Camp

Loews Hotel Suite #702
3907 West Alameda Avenue Burbank, CA 91505

T: 818.843.8580 F: 818.566.1719
www.curbentertainment.com

CURB
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INTERNATIONAL CORPORATION



11:00 AM Tunnel Post #1, *Casual Encounters*, Carnaby International, 86 mins.; Fairmont 1, *Dawn Patrol*, Red Sea Media Inc., 96 mins.; Loews 3, *Farah Goes Bang*, Angel Grace Productions, 90 mins.; Loews 1, *Guardian*, Birch Tree Entertainment, 90 mins.; Fairmont 2, *Hidden In the Woods*, Wtfilms; AMC 1, *How to Make Love Like an Englishman*, The Solution Entertainment Group, 100 mins.; Fairmont 4, *I-Lived* Bleiberg Entertainment LLC., 96 mins.; AMC 4, *Kidnapping Freddy Heineken*, Embankment Films Ltd. 90 mins.; Loews 2, *Oxv: The Manual*, Montecristo International, 105 mins.; AMC 2, *Ruth & Alex*, Myriad Pictures; Broadway 4, *Samba Gaumont*, 115 mins.; Fairmont 5, *Stephen King's A Good Marriage*, Screen Media, 90 mins.; Doubletree #2, *The Eyes Diary*, Sahamongkolfilm International Co. Ltd., 100 mins.; AMC 7, *The Snow Queen II: The Snow King*, Wizart Animation, 80 mins.; Broadway 2, *Theeb*, Fortissimo Films, 100 mins.

1:00 PM Fairmont 5, *Alex of Venice*, Screen Media; Loews 2, *Ciudad Delirio*, Media Luna New Films Ug, 90 mins.; Broadway 2, *Far From Men*, Pathe International (Fr), 90 mins.; AMC 1, *Future Shock! The Story of 2000 AD*, Metrodome International, 105 mins.; AMC 6, *Gangster Pay Day*, Star Alliance Movies (Hk)

Co., Ltd; AMC 3, *Jackie & Ryan*, Highland Film Group, 97 mins.; Fairmont 3, *Keeping Rosy*, Parkland Pictures, 93 mins.; Fairmont 1, *Life In Extremes*, Kaleidoscope Film Distribution Ltd., 90 mins.; Doubletree #1, *Marshland*, Film Factory Entertainment, 104 mins.; Fairmont 4, *Match*, Premiere Entertainment Group, 90 mins.; Broadway 3, *Over Your Dead Body*, Mongrel Media Inc., 93 mins.; Loews 3, *Rain Doll*, Wide, 100 mins.; Broadway 4, *SPL 2 — A Time for Consequences*, Bravos Pictures Ltd.; AMC 4, *SuperBob*, Genesis Film Sales, 82 mins.; Loews 1, *The House at the End of Time*, Jinga Films, 100 mins.; Fairmont 2, *The Librarian*, Red Sea Media Inc., 90 mins.; Tunnel Post #1, *The Surface*, Shoreline Entertainment, 86 mins.; AMC 2, *Wild Life*, Le Pacte, 114 mins.

3:00 PM AMC 5, *99 Homes*, Hyde Park International, 95 mins.; Loews 2, *Ask Me Anything*, Lightning Entertainment, 100 mins.; AMC 3, *Club Life*, Bleiberg Entertainment LLC., 92 mins.; Fairmont 2, *Dancer and the Dame*, Pure Flix Entertainment, 90 mins.; Loews 3, *Danger Dolls*, Birch Tree Entertainment, 97 mins.; Broadway 2, *Foodies*, Fortissimo Films, 94 mins.; Doubletree #2, *Hunting the Phantom*, Highland Film Group, 90 mins.; Fairmont 1, *In Paradise*, Sandbox Productions Inc., 103 mins.; AMC 4, *October Gale*,

Myriad Pictures; Tunnel Post #1, *Poseso*, Filmsharks Int'l, 81 Mins.; Loews 1, *Road 47*, Montecristo International, 107 mins.; AMC 1, *Set Fire to the Stars*, The Works International; Doubletree #1, *The Face of an Angel*, Westend Films, 100 mins.; Fairmont 4, *The Last Survivors*, Kaleidoscope Film Distribution Ltd, 95 mins.; Fairmont 3, *The Magic Brush*, All Rights Entertainment Ltd., 87 mins.; Fairmont 5, *White Tiger*, Gorilla Pictures; AMC 6, *Yugo & Lala 2*, Golden Network Asia Ltd., 76 mins.;

5:00 PM Doubletree #2, *A Hitman's Solitude Before the Shot*, Picture Tree International GmbH, 82 mins.; Loews 1, *Aire Libre Media Luna New Films Ug*, 102 mins.; AMC 5, *Callegero*, 525 Films, 105 mins.; Fairmont 3, *Chasing Taste*, Aspire Talent Management, 89 mins.; Fairmont 5, *Cooties*, The Solution Entertainment, Group, 105 mins.; AMC 3, *Cub*, Kinology; Loews 2, *Lucky Stiff*, Arclight Films; Loews 3, *Painkillers*, Darclight Films, 102 mins.; Doubletree #1, *Savva*, Glukoza Production, 115 mins.; Fairmont 1, *Soldiers of the Damned*, VMI Worldwide, 94 mins.; Broadway 4, *The 108 Demon-Kings*, Europacorp; AMC 4, *The Last Word*, Altitude Film Sales; Tunnel Post #1, *The Little Medic: The Secret Mission of The Bodynauts*, Beta Cinema, 75 mins.; Broadway 1, *The Silent Storm*, Westend Films, 102 mins.; Fairmont 2, *Two Step*, Films Distribution, 93 mins.;

Last Weekend



AMC 6, *Uncle Victory*, Star Alliance Movies (Hk) Co., Ltd; Fairmont 4, *Wish You Well*, American Cinema International, 108 mins.

7:00 PM Loews 2, *Bonobo*, Montecristo International, 83 mins.; Doubletree #2, *Dream Flight*, Encore Film Co., Ltd., 140 mins.; Loews 1, *Encounter*, Sahara Vision Productions, 82 mins.; Fairmont 5, *Hellion*, VMI Worldwide, 94 mins.; Fairmont 1, *Other People's Children*, Shoreline Entertainment, 80 mins.; Fairmont 2, *Rats*, Uglichin and Co. 90 mins.; Fairmont 4, *The Candlelight Murders*, Goliath Film & Media Holdings Inc., 86 mins.; Tunnel Post #1, *The Games Maker 3D*, Filmsharks Int'l, 111 mins.

NOV 7

8:45 AM Fairmont 5, *Casanova*, Variations Alfama Films, 118 mins.; Broadway 2, *Grüss Gott, Señor Ramón*, Mongrel Media Inc., 120 mins.; Doubletree #2, *Sorry If I Call You Love*, Film Factory Entertainment

9:00 AM Broadway 1, *After the Ball*, Myriad Pictures; Fairmont 2, *Against the Sun*, Goldcrest Films International, 99 mins.; AMC 3, *Asterix: The Mansions of the Gods*, SND M6 Groupe, 85 mins.; AMC 2, *Captain Sabertooth and the Treasure of Lama Rama*, Sola Media GmbH, 90 mins.; AMC 1, *Darker Than Night*, 6 Sales, 100 mins.; AMC 4, *Easy Sex, Sad Movies*, Filmax International, 90 mins.; Broadway 4, *Goodnight Mommy*, Films Distribution, 99 mins.; Broadway 3, *Hyena*,

Independent; Loews 3, *It's Only Make Believe*, Princ Films, 91 mins.; Fairmont 4, *Kelly & Cal*, Electric Entertainment, 107 mins.; Ocean Scr #, *Learning to Drive*, Westend Films, 105 mins.; AMC 6, *Northmen — A Viking Saga*, Salt, 97 mins.; Loews 2, *Painkillers*, Darclight Films, 102 mins.; Fairmont 1, *Split Second*, Goliath Film & Media Holdings Inc., 82 mins.; Fairmont 3, *Strange Blood*, Bleiberg Entertainment LLC., 85 mins.; Doubletree #1, *The Farewell Party*, Beta Cinema, 93 mins; AMC 5, *The Gate*, Gaumont, 95 mins; AMC 7, *Tiger House*, Altitude Film Sales, 85 mins; Loews 1, *What Lola Wants*, Arclight Films, 81 mins.

11:00 Fairmont 2, *Allies*, Parkland Pictures, 98 mins.; Loews 2, *Cowboys*, Wide, 104 mins.; Tunnel Post #1, *Death in Buenos Aires*, Film Factory Entertainment, 86 mins.; Broadway 3, *El Americano 3D: The Movie*, Filmsharks International; Ocean Scr #, *Esio Trot*, Red Arrow International, 90 mins.; Fairmont 3, *L.A. Slasher*, Archstone Distribution, 86 mins.; AMC 7, *Late Spring*, M-Line Distribution, 100 mins.; Loews 3, *Luna*, Media Luna New Films Ug, 104 mins.; Fairmont 5, *Millionaire Dog*, Deaplaneta, 90 mins.; Fairmont 1, *Mourning Grave*, 9Ers Entertainment, 90 mins.; Broadway 1, *Skin Trade*, Hyde Park International, 96 mins.; Broadway 2, *Song of The Sea*, Westend Films, 90 mins.; Doubletree #1, *SP 2 — A Time for Consequences*, Star Alliance Movies (Hk) Co. Ltd; Broadway 4, *The Diabolical*, Content Media Corp., 90 mins.; Doubletree #2, *The Forger*, The Solution Entertainment Group, 92 mins.; AMC 3, *The Hero of Color City*, Moviehouse Entertainment, 80 mins.; Loews 1, *The Pirate*, Vision Films, 101 mins.; AMC 1 Theeb, Fortissimo Films, 100 mins.; AMC 6, *Yugo & Lala 2*, Golden Network Asia Ltd., 76 mins.; Doubletree #1, *Zombie Fight Club*, Star Alliance Movies (Hk) Co. Ltd.

Rachael Leigh Cook

M I N D G A T E

DELIVERY DECEMBER 2015



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監督:石井裕也 脚本:奥寺佐渡子

12.20 SAT. ROADSHOW

明日も見えない異国の地で、
そのチームは希望になった。

vancouver-asahi.jp

フジテレビ開局55周年記念作品

製作:フジテレビジョン 東宝 ENS27社 制作プロダクション:フィルムメイカーズ 協力:足利市 撮影協力:ANA 配給:東宝 ©2014「バンクーバーの朝日」製作委員会

Directed by **Yuya Ishii** (*Sawako Decides* (10), *The Great Passage* (13))

Vancouver IFF · Roger's People Choice Award!!, Hawaii IFF, Taiwan Golden Horse IFF, Australia JFF, San Diego Asian FF

Cast: Satoshi Tsumabuki, Kazuya Kamenashi, Ryo Katsuji, Yusuke Kamiji, Sosuke Ikematsu, Mitsuki Takahata

134 minutes | Completed | Japan's release date - December 20, 2014



LADY MAIKO

Directed by **Masayuki Suo**
("Shall We Dance?"(96))

***Shanghai IFF,
Taiwan Taoyuan FF,
Australia Japan FF***

Cast: Mone Kamishiraishi,
Hiroki Hasegawa,
Sumiko Fuji
Naoto Takenaka

135 minutes | Completed



Climbing to Spring

Directed by **Daisaku Kimura**

("Mt. Tsurugidake" (09))

***Taiwan Taoyuan FF
Australia Japan FF***

Cast: Kenichi Matsuyama
Yu Aoi

Etsushi Toyokawa

116 minutes | Completed



a stitch of life

Directed by **Yukiko Mishima**
NEW

Cast: Miki Nakatani
Takahiro Miura,
Hairi Katagiri,
Haru Kuroki
Hana Sugisaki

about 110 minutes

Post Production,

Open in Japan on Jan 31, 2015



God Tongue Kiss Pressure Game The Movie 2 -Psychic Love

Directed by **Nobuyuki Sakuma**

Cast: Shogo Kawashima
Hideaki Ito

117 minutes | Completed



Cat Island "Aoshima"

The Cats of Aoshima, Setouchi
15 humans, 100 cats. On Aoshima,
an island in the Seto Inland Sea,
there are no cars, no inns, no
restaurants.
Relaxing and cozy in rain or shine.
From Ehime, a heartwarming tale of
cats.

5-minute program, 10 episodes
Run time: 60 minutes. Bonus footage:
lessons on how to photograph cats by cat
photographer Sakura Ishihara.

SECRET FILM PROJECT
WILL BE REVIELED
AT OUR AFM OFFICE #439

ANIMATION SERIES



Denki-gai

Animation Series

30 mins x 12 episodes

A blush-inducing, coming-of-age comedy
about manga-loving book store employees!!
The unique cast of characters -- all
hard-core manga fans and maniacs of some
sort -- work at comic shop "Uma no Hone."



YUKI YUNA is a Hero

Animation Series

30 mins x 12 episodes

Yuna Yuki is an ordinary second-year middle
school student. But there is one extraordinary
thing about Yuki -- she belongs to the "Brave
Hero Club." What does the Brave Hero Club
do? Who is the mysterious being called
"Vertex?"

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DANIEL BORT VP SALES +1.323.301.2792

CMG
CINEMA MANAGEMENT GROUP

REVIEWS



Rohrwacher (left) and Driver face parenthood.

Hungry Hearts

A psychotically protective young mother endangers her newborn's health in an overwrought drama co-starring Adam Driver

BY DEBORAH YOUNG

ITALIAN AUTEUR SAVERIO COSTANZO CLEARLY HAS A THING FOR horror-romance. Following his 2010 *The Solitude of Prime Numbers*, a psychological drama about two damaged souls who connect, comes an even weirder love story between a young New Yorker and an eccentric Italian girl, whose very different ideas about parenting precipitate an alarming crisis over their baby's health.

The idea is original enough to pique curiosity, and the small cast, led by Alba Rohrwacher and Adam Driver of HBO's *Girls* fame (both of whom won the top acting prizes at the Venice Film Festival in September), digs gamely into the material, but something is missing — something like credibility. Shot in English and mostly confined to the couple's Manhattan apartment, the film has a low-budget New York indie look that, along with Driver's name, could pique AFM buyers' interest.

Italian actress of the moment Rohrwacher (*Dormant Beauty*, *I Am Love*, *The Wonders*) is Mina, a junior attache at the Italian embassy in New York, who in a funny opening scene finds herself locked in the bathroom of a Chinese restaurant with Jude (Driver), a man who has a digestive emergency that leaves the air unbreathable. This simple comic skit between strangers is the last time anything funny happens in the film.

After this unpromising smelly start, Mina and Jude end up dating and soon are celebrating their wedding to the unlikely strains of "Flashdance ... What a Feeling." Not only does Jude's friendly mom (Roberta Maxwell) pop up complaining he never calls her, but Mina confides her own mother died when she was two. This is the only clue to explain their isolation from their families when their son is born and Mina's frail psychology goes into lunatic mode. Believing the little creature must be protected from contamination and impurity at all costs, she bans cellphones and street shoes from the apartment.

Jude loyally hangs in with her on having a "natural" childbirth in a little swimming pool in the hospital, but when she refuses to feed the baby anything but vegan food, he fails to grow. Jude and his mother are forced to team up and take desperate action in the last part of the film, played out as a clumsy thriller.

There's really not much crossover with *Rosemary's Baby*, though Rohrwacher does have the same kind of boyishly thin-to-emaciated, strawberry blonde look as Mia Farrow. While the baby, who is strangely never named, was still in her womb, a \$10-a-reading psychic predicted he would be a very special child. This, coupled with her recurrent dream of a deer being shot by a hunter, is all it takes to push her over the edge to extreme veganism.

Costanzo's screenplay, based on a novel by Italian writer Marco Franzoso, comes down firmly on the "no" side of the veganism-for-infants debate, but it feels more like an

excuse for pathological behavior than a pressing concern. That may be why it's so hard to believe Mina's pain-racked stares and hurt silences as she discovers, to her horror, that Jude has secretly been feeding their hungry offspring prosciutto in a nearby church.

Driver and Maxwell are pleasingly rational for New Yorkers, and Driver has the presence not to lose scenes to Rohrwacher's unpredictable antics as the family psychotic. The intervention of the local police and social services doesn't ring true, however, giving the finale an unsatisfying, arbitrary feeling.

Sales *Radiant Films International*

Cast *Adam Driver; Alba Rohrwacher; Roberta Maxwell*

Director *Saverio Costanzo // 110 minutes*



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Dear White People

An edgy premise and memorable cast make for a potent first impression in Justin Simien's striking debut feature

BY JUSTIN LOWE

A CHEEKY PROVOCATION wrapped in a zingy punch line, Justin Simien's feature recalls other memorably promising debuts — by filmmakers named Spike, for instance, whether Lee or Jonze. An ambitious satire that questions just how “post-racial” America has become in this post-20th century period (and suggesting that the response depends acutely on who holds the power rather than who dominates the debate), the film is never at a loss for words but sometimes confuses galvanizing rhetoric for legitimate deliberation.

Following a string of recent, successful black dramas, *Dear White People* may be unfamiliar territory for non-American distribution outlets, though comparisons to Lee's oeuvre could give it a boost.

At an Ivy League stand-in called Winchester University, black students endure marginalization in both the classroom and campus cultural life, with many finding acceptance at Armstrong/Parker Hall, which has a longstanding tradition of black residents. Bicultural media arts major Samantha White (Tessa Thompson) relies on Armstrong/Parker residents as the base of support for her radio show, “Dear White People,” which frequently finds her breaking down the status of race relations on campus by making pronouncements like, “Dear White People, the amount of black friends required

not to seem racist has just been raised to two.”

Sam shakes up Armstrong/Parker by beating out incumbent — and ex-boyfriend — Troy (Brandon Bell) in the election for house president, quickly assuring other residents that her top priority will be pressuring the university to rescind its “Randomization of Housing Act,” which would force Armstrong/Parker to diversify.

Her proactive truculence gets the attention of black student reporter Lionel Higgins (Tyler James Williams), who recognizes the potential for a gossipy news story that could raise his profile at the primarily white school paper. Colandrea “Coco” Conners (Teyonah Parris) also sees an opportunity to take Sam down a few notches while boosting her own profile on her video blog.

Despite being the son of the dean of students, Troy finds his status severely challenged after his loss to Sam, particularly since he's already held at arm's length by some black students for dating the white daughter of the university president. Competing with Coco for a coveted spot at the university's prestigious humor magazine, edited by the president's son Kurt (Kyle Gallner), prompts Troy to reprioritize. Meanwhile, Sam and Lionel are both trying to conceal clandestine relationships that could irreparably compromise their public profiles if exposed.



Parris hopes to boost her profile at snooty Winchester University.

Rivalries and campus tensions reach a boiling point over a race-themed Halloween party sponsored by a white residence hall, which forces all the players to reevaluate where they stand regarding campus race relations.

Pre-empting the debates surrounding a disturbing rash of race-related partying incidents in recent years at universities nationwide to shift the balance of power back to black perspectives, Simien positions his characters to contend with a nonstop barrage of hot-button cultural issues. Self-important dialogue and schematic plotting suggest that their purpose is less self-actualization than serving Simien's inclination to provoke unease and challenge conventions of racial identity. Whatever the case, his discerning script is rife with frequently amusing situations, although this is much more a comedy of words than actions.

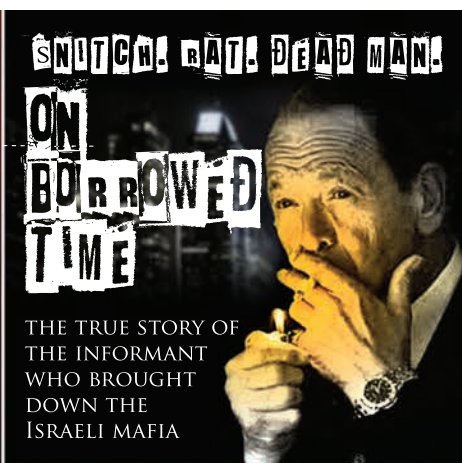
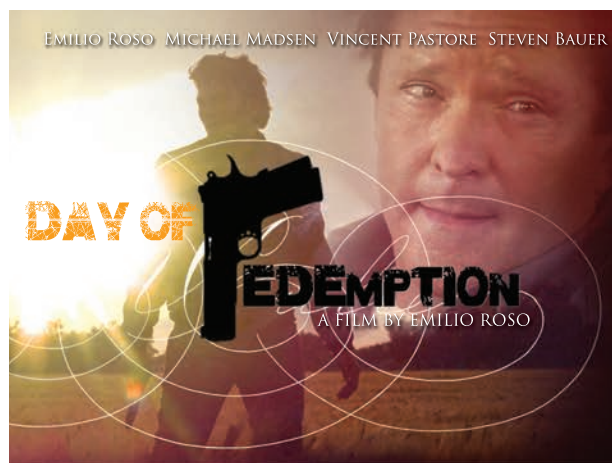
As a result, the cast has abundant opportunity to flex its range, led by Thompson's conflicted student activist, whom she portrays with practiced composure. Williams

manages to consistently dial up Lionel's nervousness and bewilderment throughout the film to a point of heightened tension that necessitates decisive resolution. As lovers, then rivals who must eventually seek mutual accommodation, Parris and Bell understand that for Coco and Troy, discovering humility is just the beginning of these characters' realigned journeys.

Simien intensifies the impact of both action and dialogue with a self-reflexive directorial style that creates a marginally heightened sense of reality, revealing more about characters' motivations than would conventionally be expected. Whether this type of perspective is essential to telling the story or constitutes more of an attention-grabbing embellishment may depend more on personal taste than objective judgment.

Sales *The Exchange*

Cast Tyler James Williams, Tessa Thompson, Brandon Bell, Teyonah Parris, Kyle Gallner
Director Justin Simien
106 minutes



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Ned Rifle

A quirky and funny final chapter — featuring a terrific Aubrey Plaza — will please Hartley fans the most

BY JORDAN MINTZER

YOU'VE GOT TO GIVE CREDIT to Hal Hartley. After breaking out 25 years ago with *The Unbelievable Truth*, he's made a dozen features characterized by his trademark deconstructed storytelling, deliberately artificial performances and offbeat deadpan humor. He's a true independent at a time when that term no longer means much, and while his fan base hasn't exactly grown, he's stuck to the path that's made him such a unique auteur.

This is clearly the case with *Ned Rifle*, the final chapter of a trilogy kicked off in 1997 with *Henry Fool* and followed by 2006's *Fay Grim*, which starred Parker Posey as the titular heroine trying to clean up a mess left by her ex-lover. Posey is back this time, as are the other actors, though they're joined here by Aubrey Plaza, cast somewhat against type as a mysterious vixen who keeps foiling everyone's plans. She adds something different to Hartley's usual hijinks, making

for a crime dramedy that's quirky, sweet and quite moving.

Produced by the director via a Kickstarter campaign (which raised \$400K), this low-budget effort won't break out to widespread art house release, especially as it helps to have seen the two other movies in order to fully enjoy this one. But Plaza's participation could give it a boost in niche distribution and VOD, while the film should find takers in those Western European territories where Hartley is still very much admired.

The end of *Fay Grim* found Posey's character sentenced to life after allegedly committing a terrorist act, while her teenage son, Ned (Liam Aiken), was sent into a witness protection program. Seven years later, Ned is now old enough to be on his own, and after a rather hilarious discussion with the priest (Hartley stalwart Martin Donovan) who took care of him, he sets off on a mission to kill the man responsible for messing up



Plaza is a femme fatale on a mission.

everyone's lives: his father Henry Fool (Thomas Jay Ryan).

But before he gets there, Ned crosses paths with Susan (Plaza), a bookish femme fatale who has a deep-seated obsession with Henry for reasons soon to be revealed. She and Ned then head out on a trek that will take them from New York to Seattle and various places in between, during which the tension between the chaste church boy and foxy masters student boils over, as do the various plotlines that took form in the precedent movies. Everything leads to a denouement that will settle each character's fate for good.

It's all laced with Hartley's typically unorthodox approach, with characters reciting tongue-in-cheek philosophical banter in ways that are both remote and rather funny, while castmembers old and new offer up committed performances that provide an emotional backbone to the action. Plaza is especially memorable as a girl whose eccentricities hide something darker (or so we think).

Sales *Fortissimo Films*

Cast *Aubrey Plaza, Parker Posey, Liam Aiken, Martin Donovan, Thomas Jay Ryan*

Director *Hal Hartley* // 85 minutes

The Tribe

Featuring a cast composed of deaf sign-language users, this sexually explicit Ukrainian drama is rich, strange and very original BY LESLIE FELPERIN

THERE HAVE BEEN COUNTLESS FILMS OVER the years about teenage gangs, their rites, rituals and violent codes of ethics, but Ukrainian-made and set *The Tribe* must surely be the first one featuring a cast entirely composed of deaf sign-language users. The story of writer-director Myroslav Slaboshpytskiy's feature debut follows a familiar parabolic path, as it tracks an outsider who becomes a major player. However, the use of sign language, deafness and silence itself adds several heady new ingredients to the base material, alchemically creating something rich, strange and very original. Add in Valentyn Vasyanovych's silky smooth steadicam cinematography, sexually explicit imagery, strong critical support and winning the top prize in Cannes' Critics' Week sidebar, and you've got a reasonably exportable item for the specialist market that doesn't even need subtitles.

At first, it's almost unnerving not to be able to understand exactly what the characters are "saying" to one another as teenage protago-

nist Sergey (Grigory Fesenko) makes his way through a rundown Kiev district to a boarding school for the deaf.

But gradually, as with silent films from the earliest days of cinema, the language of gestures, facial expressions and body posture becomes readable. The story is simple. Just like kids at any boarding school, pupils here wear uniforms, sleep in dorms and attend classes. But at night, these teenagers are bad-ass hooligans. Led by a charismatic leader (Alexander



Grigory Fesenko (right) stars as the strong-but-silent type.

Osadchiy) and aided and abetted by a corrupt woodworking teacher (Alexander Panivan), the boys in the gang mug strangers for money and booze, while Anya (Yana Novikova) and Svetka (Rosa Babiy) turn tricks at a truck stop.

After passing the hazing ritual tests and being inducted into the group, Sergey starts to work his way up the chain of command to pimp-protector for the girls. He scratches up enough cash to pay for a session with Anya, and the two start to become regular lovers as seen in some fleshy scenes lit with painterly care. Anya and Svetka hope to immigrate to Italy, but an unexpected pregnancy throws things off.

Source sound is carefully deployed throughout. It plays an instrumental role in several of the film's most shocking moments, underscoring how the characters' deafness leaves them vulnerable in a way people with unimpaired hearing would never have to worry about. Indeed, some viewers might wonder whether it's credible that people with hearing loss would embark on such dangerous criminal careers, but one can't underestimate how poverty can drive people to desperate measures.

Cast *Grigory Fesenko, Alexander Osadchiy, Alexander Panivan, Yana Novikova, Rosa Babiy*
Director *Myroslav Slaboshpytskiy* // 130 minutes

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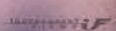
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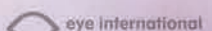
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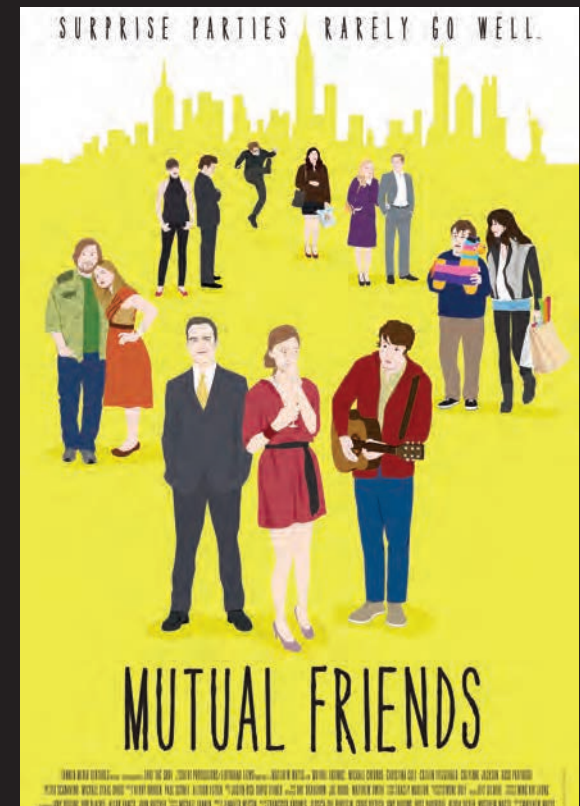
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Wyrnwood

The Roache-Turner brothers infuse a familiar genre with some cleverly cheeky touches in this Australia-set zombie flick

BY FRANK SCHECK

THAT ZOMBIE BREATH MAKES FOR A VIABLE ALTERNATIVE FUEL source is but one of the many revelations of *Wyrnwood*, the latest example of the horror genre that shows no signs of fading. Kiah Roache-Turner's zombie movie set in the Australian outback displays enough gonzo elements to please genre fans, with its resemblance to the *Mad Max* series clearly not coincidental.

Co-scripted by the director's brother, Tristan Roache-Turner, the film doesn't spend much time explaining the causes of its post-apocalyptic zombie invasion, other than to say it was caused by an errant comet. The catastrophe quickly turns personal for mechanic Barry (Jay Gallagher), who receives an urgent call from his sister Brooke (Bianca Bradley) informing him that one of her friends has recently turned. It isn't long before a zombie intruder invades the household, resulting in the infection of Barry's wife and young daughter.

Brooke eventually winds up a prisoner in a military laboratory, chained to the wall alongside other hapless victims. She becomes the subject of various medical experiments performed by a mad scientist who goes through his exertions while boogying along to KC and the Sunshine Band's "Get Down Tonight." Meanwhile, Barry attempts to rescue his sister while fighting off hordes of the undead along the way.

The film introduces at least one novel element into its overworked genre, namely Brooke's newfound ability to control the zombies with her mind, which comes in handy when dealing with the fascistic military forces who barely bother to discriminate between their human and zombie prey.

Although distinguished by some wildly staged vehicular chase sequences and genuinely witty deadpan dialogue, the film inevitably feels like a footnote to the plethora of similarly themed movies and television shows that seem to arrive on a weekly basis. But it does demonstrate that if the Roache-Turner brothers apply their talents to more original territory, they may well have a solid future in the horror film landscape.

Sales Altitude Film Sales // **Cast** Jay Gallagher, Bianca Bradley, Leon Burchill, Keith Agius, Luke McKenzie, Berwynn Schwerdt
Director Kiah Roache-Turner // 92 minutes

La French

Oscar-winner Jean Dujardin and Gilles Lellouche face off in an exciting, epic policier based on a true story

BY JOHN DEFORE

THE VAST SERIES OF DRUG-smuggling operations loosely referred to as "The French Connection," spanning multiple continents and with roots as far back as the 1930s, surely holds enough drama for a dozen crime films that never overlap. So moviegoers should be far from surprised to find no mention of the New York cop who inspired Gene Hackman's "Popeye" Doyle in Cedric Jimenez's *La French*, a Gallic take on the topic that doesn't even start its narrative until years after William Friedkin's *The French Connection* hit cinemas.

Beginning in 1975, it pits Jean Dujardin and Gilles Lellouche against each other as a real-life Marseille judge and an elusive kingpin, distilling actual events into a procedural epic with a complicated narrative propelled by visceral action sequences and a thrilling soundtrack. The big-budget film should be a hit in its native land, while considerable theatrical appeal in English-language territories is boosted by both its art house-approved cast and the tie-in to Friedkin's evergreen cop film.

Dujardin's Pierre Michel is a juvenile-court magistrate whose dedication has just gotten him promoted to oversee organized crime investigations; having become close to youths suffering from heroin addiction, he's keen to help build a case against "La French." Gaetano Zampa (Lellouche) is the untouchable head of the Marseille smuggling scene, a man whose name lower-tier criminals won't even speak. But detectives can't pin anything on him until Michel gets a tip from a junkie he befriended in his last position.

Michel grows impatient with investigations when his friend overdoses, and a crackling montage finds him now bending the law to pursue his cases — not violently, as Popeye Doyle would, but with smart maneuvers and a very dry-wit flair that suits Dujardin well. On the other side of the law, Lellouche offers a more conventional, if restrained, crimelord character-



ization, his tight expression changing so little he seems to be wearing a handsome-gangster mask.

Zampa's nightclub milieu affords us a glimpse of burgeoning disco culture, though here and elsewhere the film's excellently curated pop songs steer away from the artists associated with that era. Both these songs and Guillaume Roussel's score contribute greatly to the level of excitement and are invigorating without being as ostentatious as the song choices of Scorsese or Tarantino.

Though its action doesn't seem to stretch out over six years, the tale's final chapter takes place in 1981, after Francois Mitterrand is elected president and makes the mayor of Marseille his new minister of the interior. Only now does Lellouche's performance betray anything like fear, and for good reason: Getting help from the U.S. DEA, and allowed to assemble a special, secret team of clean cops, Michel now seems destined to get his man.

Excellent handheld lensing by Laurent Tangy helps make the film look like the work of a much more experienced director than Jimenez, whose sole previous feature was the jointly directed *Aux Yeux de Tous*. Perhaps next they can leap back in time, going to Turkey to see how opium producers created the supply that got this whole illicit trade route started.

Sales Gaumont // **Cast** Jean Dujardin, Gilles Lellouche, Benoit Magimel, Celine Sallette
Director Cedric Jimenez
 135 minutes

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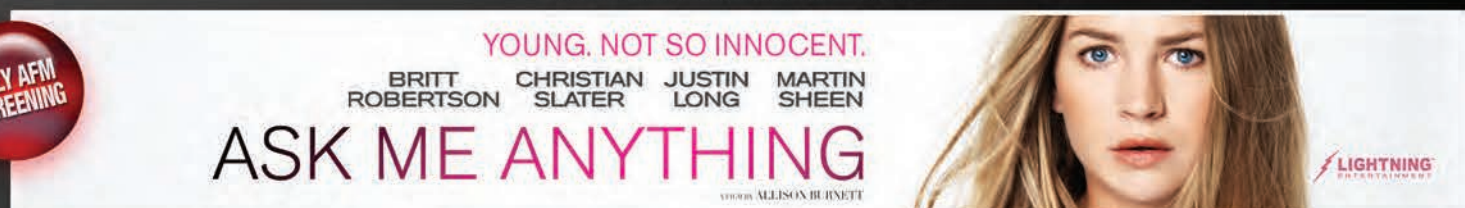
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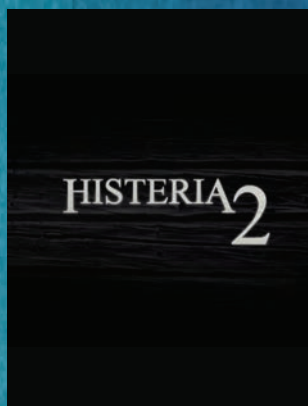
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The Midnight Swim

Character quirks prevail over dramatic suspense in this debut feature about three sisters trying to come to terms with their mother's unexpected death BY JUSTIN LOWE

A MELANCHOLY MELODRAMA masquerading as a family mystery, *The Midnight Swim*'s concerted effort to avoid easy genre classification may appear admirable, but also consigns the film to an awkward ambiguity. Festival play should afford further visibility, but commercial opportunities will likely be limited primarily to digital formats.

Somewhat estranged half-sisters Isa (Aleksa Palladino), Annie (Jennifer Lafleur) and June (Lindsay Burdge) are brought back together by the apparent death of their mother, Amelia (Beth Grant), an ecological researcher and activist who vanished on one of her frequent scuba diving outings in Spirit Lake. The bittersweet reunion at their childhood lakeside home is captured on-camera by youngest sister June, who is supposedly shooting a documentary.

Now in their 20s and 30s, the women gradually readjust to their familial dynamics, with oldest

sister Annie attempting to take charge of settling Amelia's affairs as free-spirited Isa gets distracted by a flirtation with divorced dad Josh (Ross Partridge) and taciturn June's insistent videography begins to wear on everyone's nerves. They're intrigued, however, by Josh's retelling of the local lore surrounding the lake: an account of seven sisters who all drowned decades ago while attempting to save one another on a nighttime swim.

Although their late-night drunken invocation to reawaken the spirit of the seventh drowned sister proves uneventful, strange developments ensue soon afterward, as dead birds begin turning up on their front doorstep, strange melodies haunt their dreams and a growing sense of unease besets each of them.

Writer-director Sarah Adina Smith has fashioned her film into an almost exclusively feminine domain that's dominated by emotion

From left: Palladino, Burdge and Lafleur play uneasy sisters.



and memory. Suppressing opportunities to introduce conventional genre elements, she instead emphasizes the relationships between the sisters and their own connections with their mother by relating family history in a naturalistic style that's subverted by increasing tensions among the siblings.

The three actresses display a realistic camaraderie, but their characters are insufficiently actualized to achieve adequate differentiation. In the central role, Burdge has the fewest lines, but her frequently thoughtful or troubled facial expressions don't convey much

beyond June's generalized anxiety.

Dream sequences make use of CGI effects that are almost as awkwardly integrated into the plot as the entirely unexpected, impromptu musical number the women perform partway through the film. The indifferent Iowa locale and lack of varied settings do nothing to improve on the inconsistent technique.

Cast Aleksa Palladino, Jennifer Lafleur, Lindsay Burdge, Beth Grant, Ross Partridge

Director Sarah Adina Smith
88 minutes

Kill Me Three Times

Simon Pegg plays a hitman set loose on a sleepy Australian beach town in Kriv Stenders' gratingly self-conscious comedy-thriller BY DAVID ROONEY

RIDING A WAVE THAT HAS LONG SINCE crested, Australian director Kriv Stenders' *Kill Me Three Times* throws a lot of primo resources at a film that advertises its deadpan coolness like a banner out front of a parade. This derivative smoothie appears to have been made by putting Quentin Tarantino, Robert Rodriguez and the Coen brothers into a blender along with Martin McDonagh's *Seven Psychopaths*. The brash result squanders a talented cast, sharp visuals and spectacular locations on a grisly trail of mayhem that rarely yields much mirth.

James McFarland's screenplay has plenty of twisty potential. The bigger issue that robs this nasty neo-noir romp of its bite is the lack of fresh choices in Stenders' direction. He's coming off a homegrown hit with *Red Dog*, a sweet dollop of schmaltz about a lovable mutt bringing together the scrappy locals in an outback community. That success has obviously afforded Stenders the clout to attract top talent both in front of and behind the camera.

But everything here feels borrowed. That starts with the bold retro-graphic titles and swingin' surf rock soundtrack, full of fat guitar licks. It continues with the non-sequential storytelling, divided into three time-shifting chapters of overlapping action that allow key developments to be covered from different perspectives. Add in overdressed sets, heightened performance styles, skewed framing and cartoon violence. What's missing is wit.

In an opening voiceover, private detective and assassin-for-hire Charlie Wolfe (Simon Pegg)



Pegg plays an Aussie assassin.

announces his astonishment at dying in a place like Eagles Nest, Western Australia, a coastal hamlet with miles of pristine beaches. McFarland and Stenders piece together the events that led to Charlie's demise with dexterity, only gradually revealing who hired him.

The main players in town are Nathan Webb (Sullivan Stapleton), a dentist deep in gambling debt and manipulated by his receptionist wife Lucy (Teresa Palmer); wealthy bar owner Jack Taylor (Callan Mulvey) and his battered bride, Alice (Alice Braga); her surfer-mechanic boyfriend Dylan (Luke Hemsworth); and corrupt cop Bruce (a self-parodying Bryan Brown).

The humor derives mostly from Charlie finding himself not the expected executioner so much as the observer. He witnesses attempted murders, scams and acts of revenge, intervening with a blackmail scheme of his own when he spies a chance to double his fee.

There's nothing wrong with McFarland's plotting or any of the performances, but *Kill Me Three Times* is too self-conscious to be anything much beyond smart-assy and tiresome.

Sales Cargo Entertainment

Cast Simon Pegg, Sullivan Stapleton, Teresa Palmer, Alice Braga, Luke Hemsworth

Director Kriv Stenders // 91 minutes

CATHERINE HICKS KAILA AMARIAH JOHN RUBINSTEIN

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SPLIT SECOND

SCREENINGS

Nov. 5th at 5:00pm at Fairmont 2
Nov. 7th at 9:00am at Fairmont 1
Nov. 8th at 7:00pm at Fairmont 1

KAILA AMARIAH TRACI DINWIDDIE SCOTT BAILEY KEITH DAVID CHRIS TROUSDALE

The Candlelight Murders

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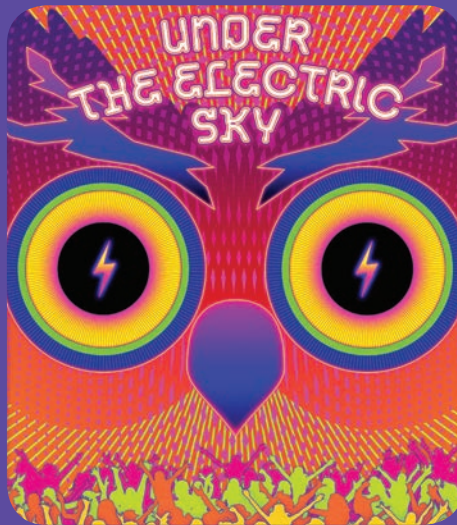
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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



Curtis, then 25, dropped in on the March 1984 opening-night afterparty at AFM.

In 1984, Curtis Went Blank on *Banzai*

WHEN JAMIE LEE CURTIS came to 1984's American Film Market, she had two films opening that year: *Grandview, U.S.A.* and *The Adventures of Buckaroo Banzai Across the 8th Dimension*. *Grandview* had quite the cast for a small film (Patrick Swayze, John Cusack, Jennifer Jason Leigh and even '50s star Troy Donahue), but *Banzai* was the much higher-profile production. In later years, the sci-fi epic, which starred Peter Weller as a rock star/neurosurgeon/physicist on a quest to save the world from alien reptiles, would be compared to 1997's *The Fifth Element*. *The Hollywood Reporter's* review said, "Offbeat sci-fi adventure, with humor from every dimension, blends in this wild, too smart concoction about a superhero." Curtis played the mother of young Buckaroo Banzai in the W.D. Richter-directed film's prologue. A number of versions of the prologue were tried, but it eventually was cut in its entirety. "Jamie was really wonderful in it, and I truly believe the film would have been more successful if we hadn't cut her out," says producer Neil Canton today. "But sometimes these things happen." The \$17 million production (\$39 million in 2014 dollars) went on to gross only \$6.3 million domestically. Curtis, who'd had a big hit the previous year with *Trading Places*, would have her next major box office success (and a Golden Globe nomination for best actress in a musical or comedy) four years later with *A Fish Called Wanda*. — BILL HIGGINS

'Buckaroo Banzai' wild, humorous sci-fi yarn

By DUANE BYRGE

Offbeat sci-fi adventure, with humor from every dimension, blends in this wild, too-smart concoction about a superhero who must save the planet from an alien invasion based on "War of the Worlds." You'd need a hand computer to follow all the plot threads; as such, most moviegoers will simply find the film confusing and, in the case of many of the gags, redundant. Boxoffice appeal seems limited. "Buckaroo" may make it as an instant cult hero, however, as his film may soon al. His low-key, understated style is so phlegmatic that one sometimes fails to notice him in scenes. A more flamboyant portrayal seems in order. Other players are more effective. Jeff Goldblum is consistently amusing in



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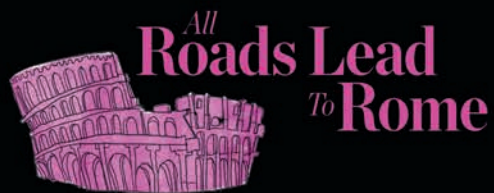


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